SOME SUMERIAN-BABYLONIAN HYMNS OF THE BERLIN COLLECTION

TRANSCRIBED AND INTERPRETED, WITH COLLATION OF THE ORIGINAL TABLETS, FROM THE TEXT PUBLISHED BY GEORGE REISNER

A DISSERTATION

PRESENTED TO THE FACULTY OF BRYN MAWR COLLEGE IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

MARY INDA HUSSEY

Reprinted from

The American Journal of Semitic Languages and Literatures

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SOME SUMERIAN-BABYLONIAN HYMNS OF THE BERLIN COLLECTION

[TRANSCRIBED AND INTERPRETED, WITH COLLATION OF THE ORIGINAL TABLETS, FROM THE TEXT PUBLISHED BY GEORGE REISNER[1]]

INTRODUCTION

The hymns which are transcribed and interpreted in the following pages, are taken from tablets now in the Royal Museum in Berlin. They were acquired by that Museum in 1886, and were published ten years later by George Reisner, as Vol. X of the "Mittheilungen aus den Orientalischen Sammlung" under the title, *Sumerisch-babylonische Hymnen nach Thontafeln griechischer Zeit.* The dates of the tablets which are here discussed are preserved in only two cases, No. 2 (Reisner, No. 51) and No. 4 (Reisner, No. 55), written respectively in the years 91 B. C. and 85–86 B. C.[2] That they are copies of older tablets is stated in the colophon.

No. 1 (Reisner, No. 56) is the twenty-first tablet of the series URU A-AN-BA-[ ]. How many tablets the series may have originally included is not known, this being the only one yet discovered. The hymn was continued on the following tablet with the line, "Ištarītum šūpūtu ina butuqtuma."[3] In the ninety-five lines of this hymn (the number of lines in the colophon gives the number of Sumerian lines), the goddess Ishtar herself speaks. Her primitive character as goddess of vegetation and fertility is alluded to only in passing. It is Ishtar of the evening and morning star, Ishtar of battle, who lays low the mountains, shakes the earth and makes the heavens tremble, who speaks.

[1] Other works on this collection are: Leopold Messerschmidt, *Tabula babylonica VA.Th.* 246 *Musei Berolinensis primum editur commentarioque instruitur*, Berlin, 1896 (Reisner, No. 1); Edgar James Banks, *Sumerisch-babylonische Hymnen der von George Reisner herausgegebenen Berliner Sammlung*, Leipzig, 1897 (Reisner, No. 4, 8–10, 53 rev.); Max Dienemann, *Sumerisch-babylonische Hymnen der von George Reisner herausgegebenen Berliner Sammlung*, Breslau, 1898 (Reisner, No. 41, 47, IV).

[2] For the double method of reckoning time, see Banks, *Einl.*, 4-6.

[3] A comparison with the beginning line of No. 4 (Reisner, No. 55) makes it probable that ina is a scribal error for lā.

The series URU ḪUL-A-GE originally consisted of six hymns, four of which have been preserved. The first one is addressed to the goddess Gula, the second probably to Bel, while the fifth and sixth are in honor of Ishtar. The hymns are lamentations, as the name of the series indicates (ša ālu ša šulputu), over the destruction of the temples and cities of Nippur, Sippar, Babylon, Borsippa, and Isin.

The hymns are written in the EME-SAL dialect of Sumerian, usually with its corresponding equivalent in Semitic-Babylonian. In face of the large number of pure Sumerian texts (see *CT.*, XV), and the frequent occurrence of Babylonian variants for the same group of Sumerian signs, the theory that the hymns were originally composed in Semitic-Babylonian, can scarcely be maintained; but the Babylonian version is rather to be regarded as a translation of the Sumerian, written at a time when Sumerian had begun to die out. The orthography of the Babylonian translation may give some indication of the time when that translation was made. The interchange in the use of ת with כ and צ does not occur. However, the use of ג and כ instead of ק in ga-bal for qa-bal (No. 1, obv. 26), e-mu-gan for e-mu-qan (*ibid.*, obv. 28): uncontracted forms such as te-bi-a-at (*ibid.*, obv. 32), ra-im-tum (*ibid.*, obv. 53), ša-qa-a-ú-ma (*ibid.*, obv. 23): the use of the sign PI with the syllabic values wà and we, as in a-wà-tum (*ibid.*, obv. 59), a-we-lim (No. 5, rev. 10), points to a period before the linguistic characteristics of the documents of the first dynasty of Babylon had passed away.

Concerning the time of the origin of these texts nothing can be said with certainty. The occasion of their composition was doubtless the commemoration of an historical event. In the one case it was a victory to which Ishtar's cry of "Up! Forward!" had led her troops. In the other, it was a crushing defeat in which cities and temples were laid waste.

My collation of the tablets reveals the excellence of Reisner's editorial work. Should I make a criticism, it would be that the tablets are often not as well-preserved as Reisner's copy would indicate. It is also to be regretted that the exact position on the tablet of the Babylonian translation is not followed. As a rule the Semitic-Babylonian does not occupy a line by itself, but is written in smaller characters and slightly below the line, at the end of the Sumerian half-verse. Reisner has inserted in brackets

lines 59, 61, and 63 of rev. No. 5 (Reisner, No. 53) from the duplicate of this text in the British Museum (Sm. 954). In this case he seems to have taken a greater liberty than his rights as editor allow. He should at least have indicated in some way the source from which the lines are taken. The few cases in which I differ from his reading are noted in the text.

In the following pages brackets are used to indicate that the tablet is broken; dots, that the signs are too indistinct to be read. The metrical form and division into stanzas is indicated in the translation by the spacing.

I desire gratefully to acknowledge my indebtedness to Professor Heinrich Zimmern in calling my attention to these series of hymns, and for invaluable aid and advice in many particulars during the preparation of this thesis; and to Professor George A. Barton for helpful suggestions and criticisms.

Thanks are also due the officers of the Royal Museum in Berlin for their courtesy.

THE TEXTS

No. 1

Series: URU A-AN-BA [ ]

VA.Th. 276 + 277 + 429 + 556 + Fragm. (Reisner, No. 56, pp. 105–9, 155, 156).

Upper Edge.

man-nu i-ša-an-na-na-an-ni [ia-]ti
ina a-mat ^{ilu}Bēl u ^{ilu}Nabū liš-lim

Obverse.

A-BA MU-UN-DA-AB-SA-A [E-M]A- [GIN?]
A-BA MU-UN-DA-AB-SIG-GI [E-M]A- [GIN?]
man-nu ú-maš-ša-la-[an-ni] ia-ti
MU-GI-BI ME-E-GIN [GAŠA]N ME(?)-E- [GIN?]
5 iš-ta-ri-tum ana-ku: [GAŠAN] AN-NA ana-ku be-li-ku [ ]
MU-GI-BI AL-MA-MA-AN AL(?)-MA-MA [-AN?]
ṣi-iḫ-rim u ra-ba-a a-na-as-sa-aḫ a-ša-ak-kán
AN AN-USAN-NA-KA GUB-BA-MU- [NE]
ina ša-me-e ina ši-mi-ta-an ina ú-zu-uz-zi-ia
10 SI AN-NA ÌL-LA ME-E ŠI-IN-GA-GIN [ ]
nu-úr ša-me-e
ša ša-ru-[ru]-ša ina ša-me-e ša[-ku]-ú-um(?)-ma ana-ku[-ma]
AN UD-ZAL-LI-DA-KA . . . . . ZAL GUB-A-MU-[NE]
ina šamē(-e) ina na-ma-ra-ti ina šu . . . . . .
AN-UD UD-DU-TA AN-UD ŠU-A-KU [ ] GUB [ ]
15 iš-tu-ú ṣi-it ^{ilu}Šamši(-ši) ana erēb(-ib) [Šamši]
A KA MĒ-KA [ ]
ina pi-e ta-ḫa-zi: ina pa-an ta-ḫa-zi [ ]
AN-UD-SAG KUR-KUR-RA [ME-E]-ŠI-IN-GA-[GIN]
a-ša-ri-it-ti ma-ta-a-ti [ana-ku-ma]
20 U I-DÉ MĒ-KA GUB-BA-MU- [NE]
ina pa-an ta-ḫa-zi ina ú-zu[-uz-zi-ia]
MAR-TE ŠÚ-ŠÚ ÌL-LA ME-E-ŠI-IN-GA-GIN [ ]
a-bu-bu ša e-mu-qa-a-šu ša-qa-a-ú(?)-ma [ana-ku-ma]
iš-pa-tum te-bi-tum
25 A DE MĒ-KA GUB-BA-MU- [NE]
ina ga-bal ta-ḫa-zi ina ú-zu-uz-z[i-ia]
LIPIŠ MĒ ÀM À NAM-UR-SAG-GA À
NAM-UR-SAG-GA ME-[E-]ŠI-IN-GA-GIN [ ]
ṣur-ri ta-ḫa-zi i-di qar-ra-du-ti e-mu-gan [qar]-ra-du-ti ana-[ku-ma]
A RIG MĒ-KA [GIN-NA]-MU- [NE]
30 ina ar-kat ta-ḫa-zi ina a-[l]a-ki-i[a]

DU(?)-ÁM ḪUL-BI ZIG-GA ME-E-ŠI-IN-GA-GIN [ ]
na-as-pa-an-tum ša lim-niš te-bi-a-at ana-ku[-ma]
EGIR MĒ-KA UŠ-SA-MU- [NE]
ina ar-ki ta-ḫa-zi ina ri-di-[i̯a]
35 NU-NUNUZ RA-A TE-A ME-E-ŠI-IN-GA-GIN [ ]
TI
sin-niš-tum ša a-lik u ṭe-ḫi ana-ku[-ma]
[À(?)] KAŠ-A-KA TUŠ-A-MU - [NE]
KA [T]U
a-ḫi ši-ka-ri ina a-ša-bi-i̯a
[NU - NUN]UZ-GIN DUN KA-ZAL ME-E-ŠI-IN-GA-GIN [ ]
40 si-in-ni-ša-ku id-lum mu-dal-lum ana-ku-[ma]
[À(?)] GÙL- NE-DA-KA GUB-BA-MU- [NE]
DU
a-ḫi ṣa-al-ti ina ú-zu-uz-zi-[i̯a]
[NU-NUN]UZ MU-LU IN-ZU [ME]-E-ŠI-IN-GA-GIN [ ]
sin-niš-tum mu-da-a-tum pil-t[um] ana-ku-ma [ ]
45 [À(?)] DI-DA-KA [GUB-B]A-MU- [NE]
a-ḫi di-nim ina ú-zu-uz-zi-[i̯a]
[NU-NUN]UZ MU-LU E-NE-EM ZU [ME-E-ŠI-I]N-GA-GIN [ ]
sin-niš-tum mu-di-a-at a-wà[-tim] ana-ku-[ma]
[KÁ É]Š-DAM-MA-KA [TUŠ-A-M]U- [NE]
[ ] A-KA E-EŠ-DA
50 ina ba-ab na-mi-[ ] ina a-ša-bi-i̯a
[KAR-]GE MU-LU MU ZU M[E-E-ŠI-I]N-GA-GIN [ ]
KA-AR IM ZU
šar(?)-ra-ki-tum
[ ] ḫa-ri-im-tum ra-im-tum ana-ku-[ma]
[ ] . . . . [ ] NU [. . . . .] GA [ ]
55 [ ] . . . . . ul [ ]
[SA]-A TUR-RA [ ]
TU
še-tu šer(?)-ra a-at(?) [ ] . . [ ]
[BUR] SASIN-GE ME-RI KIN-A . . . . . A [ ]
bur s[a-si-i]n-nu paṭ-ri zaq-te [ ] ša ina su-nu šak-nu
[ana-ku-ma]
60 [AN AN-U]SAN-NA-KA [GUB-BA]-MU- [NE]
ina ša-me[-e ina ši-]mi-ta-an ina ú-zu-uz-z[i-ia]
[GAŠAN]-GIN BULUG-BULUG-GA AN[-NA] SIG-GA [ ]
BU
be-el-tum ša pu-l[u-uk] ša-me-e ma-[la-at]
[SU]Ḫ-MU AN-TA IM GUR-RU-[A . .]
MU-UŠ
65 zi-mu-ú-a ina ša-me-e pu-lu[ḫ-tum na-ša-at]
ME-LÁM-MU ENSUR-RA KU MU-NI-IB-BIL [ ]
me-lam-mu-ú-a ina ap-si-im nu-ni [dal-ḫu-ni]
ME-E E-NE-EM AZAG-MU SA-PAR GAL ZUG LIL-LÁ ta-ár(?)-ṣa [ ]
i̯a-u a-wà-tim el-li-tum sa-pa-ru ra-bu-ú ša ana ṣi-ir [ri-ta]
70 SA-PÁR MAḪ ZUG LIL-LÀ-KU [ ]
sa-pa-ru ṣi-ru ša ana [ṣi-ir tar-ṣa]
I-NE-TE-EN TUR-RA ḪU NU [UD-DU-NE]

ina i-ta-ni-ša ṣi-iḫ-ḫi-ru-tim [iṣ-ṣu-ru ul uṣ-ṣu-u]
AB-BA Ù-UM-MI-LÁ AB-BA [ŠI ḪU-LUḪ-ḪA]
ina ti-amat ú-šar-ma [tam-tim ši-i gal-ta-at]
ZUG-RA Ù-UM-MI-LÁ ZUG [ŠE A-AN-DU]
ana ṣu-ṣi-e ú-šar-ma [ṣu-ṣu-ú i-dam-mu-um]
A-GI-A ID-UTU-KIB-NUN-KI-KA U[M-MI-LAL]
ana a-gi-i Pu-rat-tim [u šar-ma]
E-NE-EM GAŠAN AN-NA-KA [A-SUR-BI AB-LU-LU]
a-mat qad-šú-ti [a-sur-ra-ak-ku i-dal-la-aḫ
[GA]ŠAN-GIN Ē-KUR-RA [ ]
be-lí-ku ana Ē-kur [ ]
[DIMMER(?) M]U-UL-LIL-LÁ-TA [ ]
iš-tu-ú ilu(?) Bēl [ ]
[GAŠAN-GIN Ē]-KUR-RA [ ]
be-li-ku ana Ē-kur [ ]
[ŠI(?) DIMMER]MU-UL-LIL-LÁ-TA [ ]
ina maḫ-ri ilu “ [ ]
[ ] MU-UN-TI MU-TIN [ ]
ilāni ti . . . . zi-[ka-ri]
. . . . E-NE AL KU NU-NUNUZ [ ]
ilu “ ti nar(?)-[sin-niš-ti]
[ ] LÁ E [ ]
a-šar uš-še-e [ ]
(Two(?) lines broken away)

Reverse.

[ ] UR [ ]
[ ] . . . . . [ ]
[Ē-LIBIT(?)]-DIM EDIN-NA SU MI NI [ ]
ki-ma a-ba-ri-i ina ṣi-e-ri [ ]
[AN-NA A-BA AL]-DUB ME-E DUM-MU-[
ša-me-e man-nu ú-ri-ib [ana-ku ub-bal(?)]
[KI A-BA AL]-SIG ME-E DUM-MU-[ ]
ir-ṣi-tim man-nu ú-nar-riṭ [ana-ku ub-bal(?)]
[DIMMER MU-DIN]-A-MEŠ ME-E MU-DIN B[A-AN-KUR]
ilāni [i]ṣ-ṣu-ru [ana-ku iṣ-ṣu-ru a-kaš-šad(?)]
[DIMMER A-NUN-N]A UL-UL-MEŠ ME-E GUL [ ]
ilu A-nun-na-ku it-tak-ki-pu [ana-ku '-ab-bat]
[GUL- ZI]-DA DIMMER MU-UL-[LIL-LÁ]
ri-im-tum ša-qu-ti [ša ilu “]
[GUL-]ZI SAG-GA(?) SA-A-BI [ ]
ri-im-[tum ša]-qu-ti a-š[e(?)]
GAŠAN-GIN GUL-ZI SAG-GA SA-BI [ ]
be-el-ku ri-im-[tum ša]-qu-tum ša ina maḫ-ri i[l-la-ku]
DIMMER A-NUN-NA E-SI-DIM LU A UŠUM-GAL-BI [ME- E]
ilu A-nun-na-ku [ki-ma ṣi]-e-ni ir-te-'-ú [u-šum-gal-lu ana-ku]
BAD GAL KUR-KUR-RA ME-E SI GAR [-BI]
du-ru ra-bu-[ú ša] ši [si-gar-šu-nu ana-ku]

ELIM-MA KUR-RA
ku-sa-rik-ki [šadē
25 IŠ-ŠA ID-DA [ ]
[ša-bi-ik na]-a-[ri]
KUR-KUR-RA ZUR-RI-E[Š MU-UN GAB]
ša-[d]i-i ba-ag-ra-niš at-ta-ad-di
KUR-KUR
ša-di-i
30 TUR-TUR-BI
ṣi-iḫ-ḫi-ru-ti-šu
GAL-GAL-BI
rab-bu-ti-šu
35 KAK-KAK-BI
aš-ṭu-ti-šu
[A-A-MU] MĒ-TA
ana a-bi-ia ina ta-ḫa-zi
[DIMMER MU-UL]-LIL MĒ SUN-SUN-TA
40 ana ilu " ina gab-li u ta-ḫa-zi-me e-ma-da-a[m-ma]
[MĒ G]U ŠUL - ŠUL
ina ta-ḫa-zi ki-e a-šat-ti
[MĒ NAM-Ḫ]U-DIM
ina ta-ḫa-zi ki-ma si-nun-ti
45 [SAG-SAG (?)-DIM] . . . . . RA ÀM MI-NI-IB-GUR-GUR-RI [ ]
qaq-qa-da-a-ti ki-ma še-nu-?-?-bu-ti [u-paḫ-ḫir(?)]
[KI-E-N]E-DI GU-ÀM
kip-pa-a a-gu-ša qit-ru-ba
AN-A BA-GUB-BI-EN
50 ina ša-me-e az-za-az-ma
KI-A BA-GUB-BI-EN
ir-ṣi-tum az-za-az-ma
A-BA MU-UN-DA-AB-SA-A A
man-nu i-ša-an-na-na-an-ni
55 A-BA MU-UN-DA-AB-SIG-GI A
man-nu ú-maš-ša-lu
MU-[M]U DI-DA A
šu-mi iš-ten
I-IM-II-U-KAM-MA MU A
60 ša-nu-ú šú-mi
ÀM-III-U-KAM-MA MU
šal-šu
IV-U-KAM-MA MU A
ra-bu-ú
65 V-U-KAM-MA MU A
ḫa-an-šú

SI GUR-RU [ME-E-GIN]
na[-a-ši(?) qar-ni(?) ana-ku-ma]
MAR-RI [ ]
zak-[ ]
ZAR-RI-EŠ MU-UN-SAL[-LA]
[sa-ar-ri-iš u-ma-aṣ-ṣi]
UR-BI NE-IB[-SIG-SIG-GE]
[iš-te-niš a-sap-pan]
ZUR-RI-EŠ MU-UN [-GAB]
[ba-ag-ra-niš at-ta-ad-di]
ZAR-RI-EŠ MU-UN-SAL[-LA]
sa[-ar-ri-iš [u-ma-aṣ-ṣi]
Ú-DIM MU-NI-IB-DAR(?)[ ]
[ki-ma šam-mi ? ?]
MU-UN-NA-DA-GUB-BA [ ]
[at-ta-az-za-az]
MU-UN-NA-DA-KU [ ]
BAL-ŠÁ MU-UN-NU-[NU]
[ina pi-lak-ki a-ṭam-mi]
MI-NI-IB-RI . . . . . .
at-[tap-raš]
MI-NI-IB-GUR-GUR-RI [ ]
[u-paḫ-ḫir(?)]
MI-NI-IB-ŠAR-ŠAR-[RA?]
[ ]
IM-E ÀM [ ]
ša-mu-ú[-ti(?) ú-ša-az-na-an]
Ú-RIG BA-ŠAR [ ]
ur-ki[-te u-še-ṣi-ma]
E-MA- [GIN?]
ia-t[i]
E-MA- [GIN?]
ia-ti [ ]
ME-E GAŠAN AN-[NA]
ana-ku ilu Iš-ta[r]
GAŠAN KUR-KUR-[RA]
be-lit matāti
NIN AN AL-DUB KI [AL-SIG-SIG-GI]
ru-ba-ti mu-rib-ti šamē(-e)
mu-n[ar-riṭ-ṭi irṣitim (-tim)]
BIL GAR-SAR-[SAR-RA]
i-ša-tum na-pi-i[ḫ-tum]
Ù-MA(?)-DU [ ]
Ir-ni-na [ ]

VI-U-KAM-MA MU A ÁŠ NI UR-[SAG-GA]
šeš-šú ša ana e-diš-ši-ša qa[r-ra-da-at]
VII-U-KAM-MA MU A GAŠAN Ē-UL-[MAŠ]
si-bu-ú šú-mi be-lit Ē-ul-[maš]
MU-MU NAR-E(?)-NE SA-LI-NE-LU [ ]
ana šu̯-mi-i̯a na-a-ru pa-gi-e ina Ē-[ ]
MU-MU DUB-SAR-RI-E-NE ŠÚ NU MU-UN-GA-[GA]
ana šú-mi-i̯a dup-šar-ru-te(?) qat-su ul i-[kal-li]
MU SUḪ-A-MU UŠ-KU-E-NE . . .[A]
NU-MU-UN-DA-AN-PAD-DA-E-[NE]
ana šú-mi na-as-qa ka-lu-ú [ ] pi-ta-a ul i-li-'-ú [ ]
ḪU DIMMER IM-MI-ḪU-DIM [ ][A] Ē IM-MÁ-ÀM -RI(?) [ ]
iṣ-ṣu-ra ilu Za-a ina bīti ú-ša-ap-ra-aš [ ]
NA-ÁM-UŠ-KU NA-ÁM-BUR-RA LUB-DUB-TA MU-RA-AN-GUB
ka-lu-ú ap-ru-tum ina ti-gi-i iz-za-az-zu-ni
A-BA MU-UN-DA-AB-SA-A A E-MA - G[IN]
man-nu i-ša-an-na-na-an-ni i̯a-ti
A-BA MU-UN-DA-AB-SIG-GI A [E-MA] - [GIN]
man-nu ú-maš-ša-lu i̯a-ti
MU-GIG-BI ME-GIN ME [ ]-E-[GIN]
iš-ta-ri-tum ana-ku ana-ku-ma [ ]
MU-GIG-BI AL-MA-MA A[L-MA-M]A [ ]
ṣi-iḫ-ri u r[a-ba-a a-na-as-sa-aḫ] a-[ša]-ak-kán

MU-GIG-IB PA UD-DU A [ ] SUB
iš-ta-ri-tum [šu-pu-tu] ina bu-tu-uq-tu-ma
I UŠ XXXV A-AN MU-ŠIT-BI IM XXI-KAN URU A-AN-BA-[ ] NU-AL-TIL
(Statement concerning the scribe follows.)

TRANSLATION

By the word of Bel and Nabu may it prosper.

Obverse.

Who is equal to me, me?
Who is comparable to me, me?
Goddess am I, I am mistress.
Small and great I uproot, I lay low.

In the heavens, in the evening when I take my place,
(Var.: Light of heaven)
(The one) whose radiant rising is exalted in the heavens, am I.
In the heavens by daybreak when I . . . .
From sunrise to [sun]set [ ].

In the mouth of the battle [ ]
(Var.: In the face of the battle)
The foremost of the lands, [am I.]

20/21 In the face of the battle when I take my place,
A storm whose power is exalted, am I.
(Var.: A threatening quiver)

25/26 In the midst of battle when I take my place,
The heart of battle, the arm of heroic courage, the strength of heroism, am I.
30 Behind the battle when I approach,
A conquering power which hostilely attacks, am I.

Behind the battle when I follow,
35/36 The woman of "Up and Forward!" am I.
Beside the wine when I seat myself
39/40 The woman for the devoted man, am I.

In a dispute when I take part,
The woman who understands piltum, am I.
In a law suit when I take part,
The woman who understands the law, am I.

49/50 In the gate of the house of women when I seat myself,
A thief . . . . . am I.
(Var.: A loving courtesan)
54/55 [ ] not . . . . . .
A net (with which) the small [I . . .]
A jeweler's stone, a pointed dagger which is set in the loins(?) am I.

60/61 In the heavens, in the evening when I take my place,
The lady who fills the firmament of the heavens (am I).
64 65 Through my appearance fear is established in the heavens,
Through my radiance the fishes are affrighted in the deep.
(Var.: is spread out)
Where is my clean word? A large net which [is laid(?)] over the fields.
70/71 A mighty net which [is spread out over the fields.]
Out of whose small meshes a bird cannot [escape].
74/75 It traverses the sea and the sea [is frightened];
It enters the marsh, and the marsh [laments].
The current of the Euphrates it [penetrates];
80/81 The word of the hierodule [stirs up the mud(?)].

Mistress in Ekur am I [ ]
84/85 From Bel [ ]
Mistress in Ekur am I [ ]
Before Bel [ ]

(Remains of eight lines. Two(?) lines broken away)

Reverse. [ ]
[ ] . . . . . [ ]
Like clay(?) in the field . . . . [ ].
5/6 The heavens, who shakes (them)? I [take them away(?)].
The earth, who makes it tremble? I [destroy it(?)]

9/10 The gods are birds(?), I [catch(?)] the birds.
The Anunnaki rage, I destroy.
Lofty daughter(?) of Bel am [I].
15/16 Lofty daughter (?) I [ ]
Mistress am I, lofty daughter(?) who goes before.

19/20 The Anunnaki like sheep I pasture, [I] alone rule.
The great wall of the mountains, [their] lock am I.
25/26 Ram(?) of the mountains which lifts its horns, [am I]
Shabik of the river . . [ ].

The mountains like dead bodies I throw down, like an enemy I spread out
29/30 The mountains altogether I [lay low].
Their smallness like dead bodies [I throw down]:
Their greatness like an enemy I spread out:
35/36 Their strength like plants [I take away(?)].

Beside my father in battle I take my place;
39/40 Beside Bel in combat and battle I stand.
During battle thread I weave, with the spindle I spin.
During battle like a swallow I fly.
45/46 Heads like (?) I heap up(?)
My place of joy (?) attack [ ]

49/50 In the heavens I take my place and send rain.
In the earth I take my place and cause the green to spring forth.
Who is equal to me, me ?
Who is comparable to me ?

My first name is, "I am Ishtar;"
My second name is, "Lady of the countries;"
My third name is, "The lofty one who causes the heavens to tremble, the earth to quake;"
My fourth name is, "Flaming fire;"

65/66 My fifth name is, "Irnina;"
My sixth name is, "The alone-va[liant];"
My seventh name is, "Mistress of E-ul-[mash];"
To my name the singer pagū-instrument(?)

From my name the poet(?) does not restrain his hand:
75/76 Against my splendid name the Kalū-priests cannot reveal.
The bird like Zū I cause to fly from the house.
The Kalū-priests, all of them, stand with the flute.

Who is equal to me, me?
Who is comparable to me?
Ishtar am I, I.
Small and great I uproot, I [lay low].

Resplendent goddess, art thou not(?) an overwhelming flood?
95 lines is its size: Tablet 21st of the series URU A-AN-BA-BA-[ ] not complete.
(Statement concerning the scribe follows.)

NOTES

In the superscription, the reading liš-lim (שלם) "may it prosper" is to be preferred to liš-ši (cf. Reisner, *Einl.*, XV). For the text of the first fifteen lines, see *ibid.*, "Nachträge und Berichtigungen," pp. 155 and 156.

Ll. 1/2. Instead of Reisner's [ME-E-M]A, these lines are rather to be supplied according to rev. 53 and 55, E-MA-[ ], and rev. 81 and 83, E-MA-G[IN].

Ll. 4/5. The Sumerian equivalent for ana-ku be-li-ku is probably to be read [GAŠA]N ME(?)-E-[GIN]. The characters standing immediately after the signs of separation in l. 5 seem to be Sumerian, probably [GAŠAN]-AN-NA, which is literally bēlit šamē, "Mistress of heaven." In the obverse of this hymn, ll. 80/81, the corresponding Babylonian is qadšūti and in Reisner, No. IV, 17/18, it is ^{ilu}Iš-tar. This epithet "Mistress of heaven" is due to her connection with the planet Venus (cf. Zimmern, *KAT.*^{3} 424 ff.).—Bēlīku is a quasi-permansive (*DAG.*, § 91, 2te Auf., § 116) with change of *ā* to *ī* for the sake of vocal harmony, although the form bēlāku also occurs. Cf. the similar case of ṣiḫrēku, "I am small" (K. 4931, obv. 18), for ṣiḫrāku. After bēlīku the tablet is broken, but there is probably nothing to be supplied.

Ll. 6/7. The literal translation of the Sumerian line would be, "I, Ishtar, destroy, I lay low." The Sumerian equivalent for ṣi-iḫ-rim and ra-ba-a would be TUR-TUR-RA and MAḪ, respectively.

Ll. 8/9. For Ishtar as goddess of the evening and the morning cf. Zimmern, *KAT.*^{3} 424. The use of ina with the infinitive is

common in such texts as this[4] and is well adapted to poetic form of expression.—Uzuzzi perhaps II^2 from זוז (cf. Hilprecht, *Assyriaca*, p. 45).

L. 11*b* is too much broken to offer a sure reading. It is probably not ana-ku-ma ana-ku-[ma].

L. 13*b*. Not la but ina with an infinitive.

Ll. 14/15. iš-tu-u, written as if it were *ū* on account of the rhythm? Instead of TU(-rib) I read TU(-ib), i. e., erēb(-ib).

Ll. 20/21. I-DÉ, syllabic writing for IDĒ ( ).

Ll. 22/24. MAR-TE, dialect for the older MAR-TU. Ishpatum, "quiver," is one of the well-known symbols of Ishtar in her rôle as goddess of war. Cf. Ashurbanipal's dream (Cyl. B. V. 52 ff.): Ištar āšibat Arba-ilu ērubamma imna u šumēla tullāta išpāti tamḫat qašta ina idiša šalpat namṣaru zaqtu. "Ishtar who dwells in Arbela entered: on the right and left she had quivers hanging; she held the bow in her hand, and the sharp sword drawn." ša-qa-a-u is an uncontracted plural.

L. 29. Although a little broken, RIG seems to be plainly written. The usual ideogram is EGIR (cf. l. 33). RIG is probably a mistake of the scribe.

L. 30*b* is not the same as l. 34*b*. In the former KI is plainly written. The remaining wedges would allow the restoration a-[l]a-ki-i̯[a.

L. 32. Although broken, I read ša instead of .

L. 34. "When I follow," not the enemy, but her own troops, just as "a-lik u ṭe-ḫi," "Up and forward," is a cry of encouragement to her troops. Or is it a challenge to the enemy?

Ll. 39/40. mudallum for mudtalilu (I^2 from דלל). Ideogram is KA.ZAL. In K. 257, rev. 17 (*ASKT.*, 129, 17), which is also EME-SAL, the ideogram is KA.TAR-RA.

Ll. 41/42. ṣaltu, here not combat, but dissension, quarrel.

Ll. 43/44. pil-tum. Here as in S^b 2, 5–6, and II R. 27, 44–46 *e* f. the ideogram is IN. K. 4243 obv. l. 43 (*CT.*, XVIII, p. 40) is doubtless to be read IN = [pi-il]-tum, in which case it is a synonym of na(?)-a-šu and si-lu-ú. *DHB.*, p. 524*b* offers no meaning. Professor Zimmern suggested "Streitobject," or something that plays a part in ṣaltu.

Ll. 45/46. Ishtar is often referred to as judge; cf. King, *Seven*

[4] Cf. its frequent occurrence in K. 69, translated by Böllenrücher in his *Gebete und Hymnen an Nergal.*

Tablets, II, 77:25: di-in ba-ḫu-la-a-ti ina kit-ti u mi-ša-ri ta-din-ni at-ti. "The cause of men in justness and rightness thou judgest, even thou." *Ibid.*, obv. 39: ^{ilu} i-lat zikrūti ^{ilu} ish-tar sinnišāti ša lā i-la-ma-du mi-lik-šu ma-am-man. "Goddess of men, goddess of women, whose counsel no one understands."

Ll. 47/48. a-wà-[tim] not merely the "word," but the principles of the law.

Ll. 49/59 portray Ishtar as goddess of love.

Ll. 49/50. [É]š-DAM-MA = house of women. Perhaps na-mi-[ ] is to be compared with nīmedu, "dwelling."

L. 52. šarrakitu = "Thief," also used for inhabitants of the desert.

Ll. 56/57. a-at(?)-[ ] is possibly a verb in the 1st per. sing.

Ll. 58/59. bur s[a-si-i]n-nu, "der Stein des Juweliers"—a conjecture of Professor Zimmern.

Ll. 64/67. zīmu and melammu are, as Jensen (*Kosmologie*, 487) has pointed out, not to be translated "mit Glanz, auch nicht mit Schrecken allein, sondern mit schrecklichem Glanz." For the long *ū* in zīmūa and melammūa, see *DAG.*, § 80 B, *e* (2te Auf., § 108, *e*). That na-ša-at is to be supplied is rendered probable by the corresponding Sumerian ṬU, i. e., GUR-RU.

Ll. 68/71. The restoration of Virolleaud, ṣi-ir [zi-ki-ki], does not seem probable. Cf. K. 69, obv. 41/42, and IV R. 26, 43 *a* f. = a-mat-ka sa-pár-ra ṣi-i-ru ša ana šamē(-e) u irṣitim(-tim) tar-ṣa-at. "Thy word is a lofty net, which is spread out over heaven and earth."

Ll. 80/81. The restoration of these lines is from IV R. 26, 51/52. qadšūti is probably a mas. plu. to qadištu. Fem. plu., with transposition of the sibilant and dental, is qašdāti. For qadištu (Hebr. קדשה) as a designation of the hierodules in the Ishtar-Astarte Cult, cf. Zimmern, *KAT.*^{3} 591, 423, 437.

Rev., ll. 3/4. Abaru according to *DHB.*, p. 9 *b* = "*Umschliessung.*" It is probably something concrete. "Clay" is only a conjecture.

Ll. 5/8. The sense seems to require some such restoration as that made. I know of no parallel passages.

Ll. 9/10. Perhaps iṣṣuru is a verbal form for iṣpuru from ṣapāru. The Sumerian would then be [DIMMER KA-BAL-BAL]-A-MEŠ.

Ll. 11/12. The frequent use of GUL with the meaning abātu makes the restoration anaku abbat quite probable.

Ll. 13/14*b*. Meissner, *Supplement*, p. 87*b*, notes this passage under אם$_6$, but offers no translation. He restores GUL-ZI as the corresponding Sumerian from l. 17. The list of synonyms of mārtu enumerated in K. 107 + 4382, ll. 22 ff. (*CT.*, XVIII, p. 20) is seen to be preserved without the loss of a line by joining it to its fragment, col. iii of obv. of K. 2040 (*CT.*, XVIII, p. 7, *a–h*). It reads as follows: (22) me-ir-tum, (23) im-me-ir-tum, (24) bu-na-tum, (25) bi-in-tum, (26) bu-kur-tum, (27) ru-um-tum, (28) ka-lu-ma-tum, (29) bu-uk-ma(?)-tum, (30) ma-a[r-tum]. Although rī(i)mtu is not mentioned in this list may it not stand to ru-um-tum, ru-ma-tum, as bi-in-tum to bu-na-tum, the change of ī(i) to ū(u) being caused by the labial nasal m? Cf. šumu, שֵׁם. But the ideog. GUL seems to render the meaning "daughter" improbable and calls to mind the ideog. AM.GUL = rēmu, "Wildochs." May rīmtu mean "Wildochsin"?

Ll. 15/16: a-š[e(?)] is probably a verb in the 1st per. sing. SAG.UŠ is probably a scribal error for SAG-GA, which in l. 16 is left untranslated. In l. 13 it corresponds to ša ina maḫri.

Ll. 19/20: instead of ni-te-'-u as copied by Reisner, I read ir-te-'-iú, I^1 from re'ū, 1st per sing., with change of *a* (arte'u) to *i* under influence of א$_4$ (ע). As an example of a similar change cf. ir-di-šu for ar-di-šu in *CT.*, XVI, p. 28: 67, but the duplicate reads ar-di-šu.—For ušumgallu as Sumerian loanword see Leander, p. 18. 81, 2, 4, 188 in *ZA.*, V, p. 67, 25 = attīma Ištar ušumgallu ilāni.

Ll. 21/22*b*: restored according to Reisner, p. 99, 54/55. Cf. the proper name ^{ilu} Ishtar-dūri, "Ishtar is my wall."

Ll. 23/24: Kusarikku, a mythological being, perhaps a ram. Cf. Jensen, *KB.*, VI^1, p. 311.

Ll. 25/26: šabik nāri, some kind of a river animal, perhaps a crocodile. Ideogram is IŠ-ŠA as in Reisner, p. 92^b, 12.

Ll. 27/28: at-ta-ad-di, so read by Meissner in his *Seltene assy. Ideogramme*, No. 1331, and GAB as ideogram instead of zi, probably on account of l. 31. My copy of the text supports this reading.—bagrāniš for pagraniš. The restoration of 28*b* and 34*b* is according to K. 11175, obv. 22 (Macmillan No. IV in *BA.*, V) where the corresponding Assyrian is ṣar-ri-iš tu-ma-aṣ-ṣi.

Ll. 29–30: restored from Reisner, p. 99, 52/53.

Ll. 39–40: ta-ḫa-zi-me for ma (cf. *DHB.*, p. 487*a*).—e-ma-da-a[m-ma] for emmad (emmed).

Ll. 41/42. For šatū, "weben" see Behren's[5] *Register*, p. 121.—ina pi-lak-ki a-ṭam-mi supplied by Professor Zimmern.

Ll. 43/44: at[-tap-raš] restored by Zimmern in *KAT.*[3] 431[5].

Ll. 45/46: GUR-GUR-RI (Br. 10213)=pahāru.

Ll. 47/48: Kippā, see Jensen, *KB.*, VI[1], p. 395="Freude," also "Freudeort."

L. 52*b*: see K. 4931, 7/8 (*ASKT.*, 116): mušēṣāt urkite who causes the green to spring forth, said of Ishtar.

Ll. 57/58: From this line it seems that the Sumerian for the ordinal "first" is to be pronounced DI(SA)-DA. The younger form of the cardinal is DIŠ, DIL; IŠ, EŠ. (See Hommel in *Congrès Internat'l des Orientalists*, 1904.)

Ll. 59/60: "Second" is I-IM-?-KAM-MA. "Two" is MIN, MEN.

Ll. 61/62: "Third" is ÀM-?-KAM-MA. The other numerals are unfortunately not written syllabically.

Ll. 63/64: Instead of MĒ (Br. 2803) the ideogram is doubtless SAR (Br. 4327), as in the Ishtar hymn K. 257, rev. 11 (Haupt, *ASKT.*, pp. 126 ff.).

Ll. 65/66: Irnina is an oft occurring epithet of Ishtar (cf., Craig, *Religious Texts*, I, 67, 23; King, *Seven Tablets*, II, 75, 3). Jensen (*KB.*, VI[1], 444) regards Innini[6] as possibly a secondary form from Irnini, which could come from ír inu, "Cedar," in which case it would mean "our (dear) cedar."

L. 70: Ē-ul-maš, Ishtar's temple in Agade.

Ll. 71/72: pa-gi-e. pagūtu, plu. pagē (*DHB.*, 514*b*) seems to be the name of some mountain animal. The context demands the name of some musical instrument. Perhaps the instrument was made of pagūtu-skin, hence its name.

Ll. 75/76*b*: pi-ta-a ul i-li-'-u, they cannot open. Ideogram PAD-DA, i. e., see, or say.

Ll. 77/78: For the myth of the storm-bird ZŪ see *KB.*, VI,[1] pp. 46 ff.

Ll. 79/80; ab-ru-tum. For abrāti cf. Jensen, *KB.*, VI[1], 356, and Meissner, *Supplement*, 3*a*. The abstract prefix NA-AM in the

[5] *Assyrisch-babylonische Briefe kultischen Inhalts aus der Sargonidenzeit*, von Emil Behrens, Dr. Phil., 1906.

[6] Barton (*Semitic Origins*, 183, 3) has called attention to the fact that the name of the god of Susa is written DINGIR-NINNI-ERIM, and the name of the city itself is written NINNI-ERIM-KI

corresponding Sumerian shows it to be an abstract noun, here in apposition to Kalū. ti-gi-e (*DHB.*, p. 701*a*) is a synonym of ḫalḫallatum (*DHB.*, 276*b*, Meissner, *Supplement*, p. 38*a*, and *ZA.*, XVII, pp. 241ff.), which is a musical instrument made of metal. Cf. the Hebrew חָלִיל, flute.

The catch line differs from the beginning line of No. 4 (Reisner, No. 55, p. 103) in that ina is written where we expect lā, ŠUB in place of A-ME-A and ma instead of long ū. The first may easily be a scribal error. ŠUB, however, is clearly written and is probably to be regarded as a new ideogram for butuqtu, meaning "(water) that destroys" (cf. Br. 1434), just as GAL (Br. 684) is found alongside of A-GAL-GAL-LA (K. 69: 1).

No. 2

Series: URU ḪUL-A-GE

VA.Th. 265 + 1728 + 2 Fragm. (Reisner, No. 51, p. 93)

[ina a-mat] ^{ilu} Bēl u ^{ilu} Bēlti-ia liš-lim

Obverse.

[U]RU ḪUL-A-GE	A Ē-MU IM-ME
ša ālu ša šul-pu-tú	a-ḫu-lap bītī-mi i-qab-bi
ḪU-E URU ḪUL-A-GE	A
ar-da-tum ša ālu šul-pu-tú	
AMA URU-SAG-GE	GAŠAN TIN-DIB-BA-GE
GAL Ē-AN-NA	GAŠAN NI-SI-IN-NA-^{KI} GE
ṬU-MU Ē-A	GAŠAN ^{DIMMER} GU-NU-RA-GE
ÍB-DIB AZAG	AMA Ē-ŠAB-BA-GE
^{DIMMER} EN-À-NUN	AMA KA-AN-NI(?)-SI(?)-GE
GAŠAN Ē-GAL-MAḪ	GAŠAN Ē-RAB-[RI]-RI
GAŠAN Ē-NIGIN-MAR-RA	GAŠAN [KI-AZAG-G]A-GE
GAŠAN ÁŠ-TE	GAŠAN [UD-UD-AK]^{KI}-GE
AMA Ē-A	^{DIMMER} ŠE-TER [^{DIMMER} AZAG-SUD-GE]
[ ] ḪU-E	A Ē[-MU IM-ME]

(Ten lines broken away)

Reverse. [MA]-A A-BA UD-ME-NA-DIM MA-A DI-DI-IN

TU-ḪU-DIM 𒀀𒈾 A 𒀀𒈾 A

kima su-um-ma-tú ana maš-ta-ki-šu ana maš-ta-ki-šu
nis-ḫi reš-tu-ú URU ḪUL-A-GE ša ^{ilu}Gula lā gamru
ana zamār nisḫi duppu giṭṭu $^{m\ ilu}$Bēl-apal-iddina aplu ša $^{m\ ilu}$Ea-balāṭ-su-iqbi
apil $^{m\ ilu}$Sin-ibni isi $^{m\ ilu}$Bēl-šum-līšir
aplu ša ^{m}Itti-^{ilu}Marduk-balāṭu apil $^{m\ ilu}$Sin-muštēšir-balāṭu
[Bābilu]^{ki} arḫu miḫir Addari ūmu VI ^{kam} šattu CLV ^{kam}
[ša ši]-i šattu CCXXI $^{kam\ m}$Ar-ša-ka šarru ša [ ]^{ki}

(Two defective lines follow)

TRANSLATION

[By the word] of Bel and my Lady may it prosper.

Obverse.

He of the city of destruction cries, "Would that help be to my house!"
The maid of the city of destruction cries, "Would that help be to my house!"
Mother of the capital, lady who brings the dead to life,
Great one of E-anna, lady of Isin.

Daughter of "The House," lady of ilu GU.NU.RA,
The lofty IB-DIB, mother of E-šabba,
ilu EN-À-NUN, mother of KA-AN-NI(?)-SI(?),
Lady of E-galmaḫ, lady of E-rabriri.

Lady of E-niginmara, lady of the clean place,
Lady of the throne(?), lady of Larak,
Mother of "The House," Ašnan ilu AZAG-SUD,
(?) the maid "Would that my house!"
(Ten lines broken away)

Reverse. ? ? ? ?

Catch line.

Like as a dove to its dwelling-place, to its dwelling-place

Colophon.

First excerpt of the series URU ḪUL-A-GE: to Gula: not complete:
To repeat the copy of the long tablet of Belapaliddina son of Eabaḫatsuiqbi
son of Sinibni: by Belšumlišir
son of Itti-Mardukbalaṭu son of Sinmušteširbalaṭu
Babylon, the 6th of Intercalary-Addar, the 155th year
which is the 221st year of Arsaces king of (Babylon(?))
(Two defective lines follow)

NOTES

Obv., l. 3 ardatu is an unusual meaning for ḪU. Compare, however, the values amēlu and bēl. — The A in l. 3*b* is an abbreviation for line 1*b*.

L. 4. TIN-DIB-BA = muballiṭat mīti, i. e., "the one who brings the dead to life," in the sense of "the healer of the sick." Cf. Jensen in *ZA.*, I, p. 186 and Zimmern in *KAT.*[3], p. 410[4].

L. 5. For the reading Isin, cf. Bezold in *ZA.*, IV, p. 430.

L. 6. DIMMER GU-NU-RA occurs in Reisner, p. 138, 112/113 and *ibid.*, p. 94, 6.

L. 8. DIMMER EN-À-NUN occurs in Reisner, p. 137, 75.

L. 10. MAR-RA is dialect for GAR-RA, šakānu (Br. 11978).

Rev., l. 1. For the colophon see Reisner, p. 35, rev. 3/4 = [ ]-bi(?) ki-ma ša ūmu(-mu) ma-ti-ma a-a iš-al . . . . [ ]

L. 6. duppu giṭṭu instead of duppu arku of Reisner, *Einl.*, p. xii.

No. 3

Series: URU-ḪUL-A-GE

VA.Th. 548[7] (Reisner, No. 52, p. 94, 95)

[ina a-mat ^{ilu}Bēl u ^{ilu}Bēlti-ia liš-lim]

Obverse.

[TU-ḪU-DIM A A]

[kima su-um-ma-tú a]na maš-ta-k[i-šu ana maš-ta-ki-šu]

[. . . . . LI-KU . . . .] ḪA ^{U} TE M[U-UN-DA-AB-SIG-SIG-GI]

[a-[di ma-tim ana maš-ta-[ki]

[AMA URU-SAG-G]E A GAŠAN TIN-[DIB-BA - GE]

5 [GAL Ē]-AN-NA A GAŠAN NI-SI-I[N-^{KI}-NA-GE]

[ṬU-MU] Ē-A A GAŠAN ^{DIMMER}GU-NU-[RA-GE]

[ÍB]-DIB AZAG E-A AMA Ē-ŠAB-BA-[GE]

[^{DIMMER}EN]-À-NUN A AMA-KA-AN-NI-[SI(?)-GE]

[GAŠAN] Ē-GAL-MAḪ A GAŠAN Ē-RAB-RI-[RI]

10 [GAŠAN Ē NI]GIN-MAR-RA A GAŠAN KI-AZAG-GA-[GE]

[GAŠAN] ÁŠ-TE A GAŠAN UD-UD-AK-^{KI} GE

[AMA] Ē-A E-A ^{DIMMER}ŠE-TER [^{DIMMER}(?)] AZAG-SUD-GE E

[ ] ZA(?) AB Ē-GAL-MAḪ-A-MU A TE-MU-UN-DA-AB-SIG-SIG-GI E

ERIM-MA-MU AB Ē-GAL-RI-RI-A-MU

KI-AZAG-GA A TE-MU-UN-DA-AB-SIG-SIG-GI E

15 Ē-GAL-MAḪ KI-ŠUR-Ù-A-MU A IM-ME ḪUL-A-ZU U

Ē-GAL-RI-RI Ē-NAM-EN-NA-MU A IM-ME U

-MU ŠE-IB NI-SI-IN-^{KI} NA-MU A IM-ME U

ERIM-MA-MU AB Ē-GAL-MAḪ-A-MU A IM-ME U

URU SAG- GE A BA BULUG SAG-GE-MU U

20 Ē-ĒR GIG A Ē-ĒR-RA BIL-LÁ-MU U

A RA LI A GU BUR NUN-NA-MU U

BA BULUG GE A BA BULUG NUN-NA-MU U

[ ] SA-BA-AD ĒR-RA BA-AL-LA-MU U

[ ] SAG-ÁŠ Ē-BARA NUN-NA-MU U

25 [ ] ME AN-NA A-U Ù-ŠÚ-DE-A-MU U

[ ] NAM BARAG NUN-NA A ŠAG-UŠ-SA-MU U

[TIN]-TIR-RA A ZAG TIR AZAG(?)-GA-MU U

[ ] NI-SI-IN-^{KI} NA A . . . . . KI-MU U

[Ē] GAL-MAḪ E-A Ē-AN-NI-MAR-RA-MU U

30 [ ] ÁŠ-BAR E-A Ē-UD-UD-AK ^{KI}-MU U

[7] The tablet is numbered 548 and not 584.

	[ ] SA-BAD			Ē A . . . . RA(?)-MU	U
	[ ] IM-IL			ÀM . . . . . A-MU	U
	[ ] . . . . . GAL			. . . . . GA-A-MU	U
	[ ] . .			. . . . . ŠAG-GA-MU	U
35	[ ] GAL-TI	A		MU-UŠ-KIN-TI-KA-NAG-GA-MU	U
	[ ] GUL-LA MAḪ			BA-ḪUL-A-MU	U
	[ ] MU(?) NAM	E-A		ÁM-ME SIG-MU	U
	[ ] UR(?)-SI-NA	E-A		ÁM-SIG-MU	U
	[ ] . . TA-UD-DU	A		ĒR-BA-AL-LA-MU	U
40	[A]L-LA-BI			NU-MU-UN-GI-A-MU	U
	. . LI			[NU-M]U-U[N-G]I-A-MU	U
	[				] E[E]

Reverse.

	[ ] MI-RI-DIM TE-GA			MA-Ú(?)	. . . .
	[ ] A-MU-PAD				[ ]
	[E] LUM-E			IM-MI-IN-ZAL-LA-RI	
	. . . . . kab-tu			ša uš-tab-ra-a	
5	[ ] DIMMER MU-UL-LIL-LA	A		IM	A-E
	[ ] . URU NA	A		IM	A-E
	[ ] . . . . . NA	A		IM	A-E
	[ ] . . . . . KI-NA	A		IM	A-E
	[EN-LIL-KI] Ē-KUR-RA	A		IM	A-E
10	[KI -UR] Ē NAM-TIL-LA	A		IM	A-E
	[UTU-KIB]-NUN KI Ē-BABBAR-RUM	A		IM	A-E
	[URU-ZU] TIN-TIR KI	A		IM	A-E
	[Ē SAG]-ÌL BAD-SI-AB-BA KI	A		IM	A-E
	[Ē-ZI]-DA Ē-MAḪ-TI-LA	A		IM	A-E
15	[Ē-T]E-ME-AN-KI	A		IM	A-[E]
	[Ē-DA]RA-AN-NA	A		IM	[ ]
	[NI-SI]-IN KI Ē-GAL-MAḪ	A		IM	[ ]
	[Ē-RA]B-RI-RI	E-A		IM	[ ]
	[UD M]U TI-LA	A-U		UD MI-E-TI-LA	
20	[ūmu](-mu) id-lu i-gam-mar			ūmu(-mu) ar-da-tú ú-qat	
	[UD TU]R GUL-LA	A-U		UD AMAŠ SIR-RA	
	[ūmu](-mu) tar-ba-ṣi i-ab-bat			ūmu(-mu) su-bu-ri i-na-saḫ	
	. . . . . BA	A		NU PAD A KI DA-NAM	
	. . . . . un			ul in-nam-mar	
25	[TUR(?) . . . . GUL(?)]-E			AMAŠ IN-GA-SIR-RA	
	[tar-ba-ṣi i-a]b-bat			su-bu-ri i-na-saḫ	
	. . . . . MAḪ-BI	A		MU-ÀM DA-AB-GI-GI	
	. . . . . ra-ba-a			i-da-ak	
	MU A NAM-MI-GUB	A		MU-BI ŠE-ÀM-DU	
30	ana [id-lu] i-za-az-ma			id-lu šú-ma i-dam-[mu-um]	
	MI A NAM-MI-GIB	A		GI(?)-BI ŠE-ÀM-[DU]	
	ana [ar-da-tam i]-za-az-ma			ar-da-tim ši-i i-d[am-mu-um]	
	[GIŠ MEŠ GAL]-GAL-LA	A		TIK GÙR-RU-UŠ-[ÀM-ME]	
	mi-e-si rab-b]u-tam			ú-kab-bar	

35 [UD-DU DUL-DUL]-DA ^{A} ŠÚ-ŠÙ A[L-MA-MA]
ūmu(-mu) nap-ḫa-ri ana bi-lat [u-ra-ak-kas(?)]
[E]-NE-ÍM DIMMER MU-UL-LIL-LA-GE^{A} BUL-BUL-ÀM I-[DE NU BAR-BAR-RI]
a-mat ^{ilu}Bel it-tan-na-aš-rab-biṭ-ma [i-nu ul ip-pal-la-as]

Catch line.

[ ] U MU I-DE-BA ^{A} A ŠE(?) [ ]
ana DIRIG(?) be-el-tum pa-nu-šu [ ]

Colophon.

[nis-ḫ]i šanū(-u) URU ḪUL-A-GE NU-A[L-TIL]
. . . . . aplu ša $^{m\ ilu}$Bēl-apal-iddina [ ]
(Rest of the colophon broken away)

NOTES

It was not deemed proper to omit this hymn from the series on account of its Sumerian character, since it contributes to the proper understanding of the historic and religious significance of hymns, if those which the Babylonians themselves grouped together are studied together. Its transliteration is therefore given. It is a lament over the temples and cities of Nippur, Sippar, Babylon, Borsippa, and Isin (see Introduction). Ll. 1/2 are restored from the colophon of the preceding number, and ll. 4/12 repeat ll. 4/12 of that hymn. It seems to be addressed to Bel, judging from its similarity to Reisner, No. 4 (Banks, 8–18), and from the expression, amat Bel (written MU-UL-LIL-LA), in rev. 38. It concludes with praises of the divine power in the following words (rev. ll. 19/20 ff.):

The day annihilates the man, the day ruins the maid;
The day destroys the court, the day lays waste the fold.
. . . . . is not to be seen.

It destroys the court, the fold it lays waste.
. . . . . the great, it kills.
By that man it takes its stand, and the man wails,
By that maid it takes its stand, and the maid wails.

The large mēsi-trees it lays waste,
The day binds(?) all to BILAT.
The word of Bel . . . . . and no eye sees it.

Ll. 19/20. It seems better to retain the translation "day" for the much-discussed ūmu: i. e., "day of terror" of the respective god, just as יום יהוה is used in the Old Testament.—The most usual ideograms for idlu are DUN and KAL. In this hymn and

in Reisner, p. 8:50, the ideogram is MU, and in Reisner, p. 122:20*a*, it is UR-RI—uqat for uqatti.

Ll. 21/22. See the parallel passages in *BA.*, V, p. 533, 4/5, and Reisner, p. 9, 103/104. šu-u ūmu(-mu) tar-ba-ṣi ia-a-bat su-pu-ra i-na-sa-[aḫ].

Ll. 23/24. Cf. K. 69, 1/2 (Böllenrücher, p. 30). bu-tuq-tu mu-ṭi-ib-ba-at e-bu-ru kat-tuk man-nu i-lam-mad. "Dammbruch, der die Feldfrucht ertränkt, kennt irgendwer deine Gestalt?"

Ll. 29/30 (cf. Reisner, 8, 56/57). a-mat-su ana ed-li ina ú-a iz-zak-kar-ma ed-lu šú-ú i-dam-mu-um.

Ll. 30/31 (Cf. Reisner, 8, 58/59). a-mat-su ana ar-da-te ina ú-a iz-zak-kar-ma[ar-da-tú ši-i ta-dam-mu-um]. Translated by Banks:

Sein Wort ergeht an einen Mann unter Weh, und es wehklagt der Mann,
Sein Wort ergeht an eine Magd unter Weh, und es wehklagt die Frau."

Ll. 33/34. The reading ukabbar is made certain by the parallel passages, Reisner, p. 18:33, and p. 21:33.

Ll. 35/36. urakas is to be supplied from Reisner, p. 7:37, where ú-r[a] is written, but it is quite certain in K. 2875:9 (Macmillan in *BA.*, V, p. 533:19) where the entire line reads: ūmu-(-mu) nap-ḫa-[ra] ana bi-la-a-ti iš-ta-na-kan: u-ra-kas.

Ll. 37/38 it-tan-na-aš-rab-biṭ is apparently IV^2 from שׁרבט. Banks translates (p. 11: 37) "wehet und wehet" but does not give any authority for such a translation. In Meissner's *Supplement*, p. 98*a*, the word is noted but not defined.—i-nu ul ip-pal-la-as, no eye sees it. The meaning is, that no one can defend himself against the word of Bel, because it is invisible. An interesting passage is found in Hrozný's *Ninrag*, p. 17: 15 ff.

"Seitdem ich Anu in seiner Kraft erblickt habe,
bin ich die Waffe, die die hohen Berge vernichtet, für die Königsherrschaft geeignet ist,
bin ich mächtige Kräfte der Schlacht, das Geschöpf der Ishtar
bin ich der Held, der auf die Bestimmung Eas [in] die furchtbare Schlacht geht."

In K. 2004, rev. 25 (*BA.*, V, p. 535) Ishtar says: man-ma lā im-mar-an-ni, "No one sees me."

The subject of the verb from l. 19 to l. 36 is ūmu, although it is expressed only in ll. 19 and 36. For the use of amātu as a bringer of prosperity, see the Hymn to Sin (IV R. 9), translated by Prof. Zimmern in *Baby. Hymnen und Gebete*, p. 12:

"Dein, dein Wort, wenn es im Himmel erschallt, werfen die Igigi sich auf das Antlitz nieder;
dein, dein Wort, wenn es auf Erden erschallt, küssen die Anunnak den Boden.
Dein, dein Wort, wenn es droben wie der Sturmwind dahinfährt, lässt es Speise und Trank gedeihen;
dein, dein Wort, wenn es auf die Erde sich niederlässt, so entsteht das Grün.
Dein, dein Wort macht Stall und Hürde fett, breitet aus die Lebewesen;
dein, dein Wort lässt Wahrheit und Gerechtigkeit entstehen, so dass die Menschen die Wahrheit sprechen."

No. 4

Series: URU ḪUL-A-GE.

VA.Th. 294 + 586 + 2174 + Fragm. (Reisner, No. 55, pp. 104, 103, 155.)

ina a-mat ^{ilu}Bēl [u ^{ilu}Bēlti-ia liš-]-lim

Obverse.

	MU-GIG-IB PA-UD-DU	A NU ME A
		Iš-ta-ri-tum šú-pu-tu: lā bu-tu-uq-tu-ú
	GA-ŠÁ-AN AN-NA	T[A-A D]UG-MU-UN-DA-AB-TUG-ÀM
5		mi-nu i-ḫa-bu-ub
		(Var.: mi-nu i-qab-bu-šu)
	NI[N GAŠAN Ē-AN-N]A	A UD-DU A NU ME A
		a-ḫu-lap . . . . . un ḫir(?) tim:
		lā lu(?)-'-mu(?)
	[NIN GAŠAN Ē]-AN-NA	TA-A DUG-MU-UN-DA-AB-TUG-ÀM
		mi-nu iq-qa-bi-ki
10	[NIN GA]ŠAN Ē-AN-NA	A UD-DU A NU ME A
		ina ni-ši ma-la i-ba-aš-(?)-še(?)-
		e i-maḫ-ḫi
	NIN GAŠAN KI UNU ^{KI} GA	TA-A GU MU-UN DA-AB-BUL-A
		mi-nu ma-tum i-nu-uš-ša-'(?)
	NIN GAŠAN KI ḪALLABI ^{KI}	A UD-DU A NU ME A
15		be-el-is-sa ina bi-tim [i-maḫ]-ḫi
	NIN GAŠAN ḪAR-SAG-KALAM-MA	TA-A DUG-MU-UN-DA-AB-TUG-ÀM
		ma-la ta-qab-bi-i i-pu-ša-ki
	NIN GAŠAN Ē-TUR-KALAM-MA	A UD-DU A NU ME A
	NIN GAŠAN TIN-TIR^{KI}-RA	TA A DUG-MU-UN-DA-AB-[TUG]-ÀM
20	UD DÀ-A-RA	ŠAG ME-IR A TA
	ka-la ūme(-me)	ina libbi (-bi)ag-gi: ina nu-ug-
		ga-[at] libbi(-bi)

	GU GIG-GA	SUG-RA SIG-GA
	ina ri-gi-im mu-ši	ša ap-pa-ri ma-lu-ú
	[A]N AL-DUB-BA-TA	KI SIG-GA-TA
25	ša-me-e ina ru-ú-bi	ir-ṣi-tim ina nu-ur-ru-ṭi
	[AN] AL-DUB-DUB-BA·TA	KI SIG-SIG-GA-TA
	[BI]L(?) - UŠ-SA	AN-NA ÌL-LA-TA
	ina ak-ku-li	ša ina ša-me-e nap-ḫu
	[MU]-GIG-IB BILI-(BI-LI) BILI	KI-BAL-ÀM ÀM-GA-GIN
30	ina i-ša-a-tum na-pi-iḫ-tim	ša el mat nu-kur-ti i-za-an-nu-nu ana-ku
	[MU]-GIG-IB	SI AN-NA ÌL-LA-TA
		nu-ru ina ša-me-e ina na-še-e
	[MU-GIG]-IB GAŠAN AN-NA	SI AN-NA IL-LA-TA
	[ ]	GI-GI-DA
35	[	i-]ša-gu-mu: a-ra-bu-ú ša ina ....

(Conclusion of obverse is broken away.)

(Beginning of reverse is broken away.)

Reverse.

	[ ] ÍB-RI	[ ]
	[ ] NIN-NA	GAL[-UŠU DIM]
		ki-ma ú-šum-gal-li [ ]
	[UD]-DAL-LI-NA-ÀM	MU-LU UN-NU-UN-ZIG[-ZIG-GI]
5		[um]-ma-an la [u-ša-at-bi ?]
	[DIMMER] NINI	GA[L(?)-UŠU(?)] ÀM [ ]
	[UD]-DAL-LI-NA-ÀM	MU-LU UN-NU-U[N-ZIG-ZIG-GI]
	[ ] ÀM	ŠÚ-A-NI-ŠÙ [ ]
	....	qati-ša ... [ ]
10	[UD-DAL-LI] - NA-ÀM	MU-LU UN-NU-UN-[ZIG-ZIG-GI]
	... [ ] ÀM	ME-RI-NI-ŠÙ NI [ ]
	... [ ] li	še-pi-ša ṣal(?)-la .. [ ]
	UD-DAL [-LI - NA]-ÀM	MU-LU UN-NU-UN-ZI[G-ZIG-GI]
	... [ ] ... NA	ME-NA MU-UN-ZI-ZI
15		ma-ti-ma te(?)-ba-a-[at(?)]
	UD-DAL-LI - NA-ÀM	MU-LU UN-NU-UN-ZI-ZI
	DIMMER NINI	ME-NA MU-UN-ZI-[Z]I
	UD-DAL-LI-NA-ÀM	MU-LU UN-NU-U[N-ZI-Z]I
	[A]N(?) ÁŠ BAD-DU-ÀM	KI-A ÁŠ MAḪ-[À]M
25	[ina ša]-me-e e-diš-ši-ša na-ba(?)-at	ina ir-ṣi-tim e-diš-ši-ša ṣi-rat
	[UD-DAL]-LI - NA-ÀM	ME-NA MU-UN-ZI-ZI
	[AN ÁŠ] MAḪ-ÀM	KI-A ÁŠ MAḪ-ÀM
	[ina ša-me-e e-diš-ši-ša m]a-ḫa-at	ina irṣitum(-tim) e-diš-ši-ša ṣi-rat
	[UD-D]AL-LI - NA-ÀM	ME-NA MU-UN-Z[I]-ZI
30	GIŠ AKKIL KI-AZAG-TA	ÁŠ(?) IM(?) BE .. [ ] NA(?)
	aš-ri el-lim	šub-ši ša na ....

UD-DAL-LI - NA-ÀM ME-NA MU-U[N-Z]I-ZI

Catch line.

SÁG ME ME SAG I-IM GIN-NA NAM ME-RI ME [GAR N]A(?) NAM
: ki-la-al-lu-ni-ma

30 ga-ga-da-tu ni-ši-it-ti še-pa [ni-ir-b]i . . . .

Colophon.

nis-ḫi [V]-ú URU ḪUL-A-GE lā gamru ana zamāru(-ru) [nisḫi duppu giṭṭu]

m Bēl-apal-iddina aplu ša m ilu Ea-balāṭ-su-iqbi apil m ilu Sin-ibni qā[ti m ilu Ea]-balāṭ-su-iqbi aplu-šu

[Kalū ṣiḫru]-(ru) ilu Marduk kan Bābilu ki arḫu XI ūmu XVII kan šattu CLXIII kan ša ši[-i CC]XXVI kan

m Ar-ša-ka-a šarri . . . . . .

TRANSLATION

By the word of Bel [and my Lady may it] prosper.

Obverse.

Resplendent goddess, art thou not an overwhelming flood?

5 Mistress of heaven, how may one invoke thee?

Var.: how may one name it? (i. e., thy name)

Lady, [Mistress of E-anna] how long (?)? ?

[Lady, mistress of E-]anna, how mayest thou be invoked?

10/11 [Lady,] Mistress of E-anna, among men, as many as there are, she is great.

Lady, mistress of Erech, how does the land tremble?

14/15 Lady, mistress of Ḫallab, her mistress is great in the house.

Lady, mistress of Ḫarsagkalama, whatever thou sayest, he will do it for thee.

Lady, mistress of E-turkalama, art thou not an overwhelming flood?

Lady, mistress of Babylon, how may one invoke thee?

Ishtar speaks.

20/21 All day with an angry heart

(Var: in anger of heart)

In tumult of the night of which the swamp is full.

When I cause the heavens to tremble the earth to quake

When I cause the heavens to tremble the earth to quake

In the firebrand which in the heavens flames up,

29/30 Goddess, in the flaming fire, which over the hostile land rains, am I.

Goddess, light in heaven when I arise,

Goddess, mistress of heaven, light in heaven when I arise.

. . . . . it howls: the storm-bird when . . . . .

Conclusion of the obverse and beginning of the reverse is lacking.

Reverse (*Priest*).

. . . . . .

. . . . . like a tyrant
4/5 Since distant [days] did not allow a people to arise.
Ishtar, like a tyrant.

Since distant [days] did not allow a people [to arise].
. . . . . her hand . . . . . .
10 Since [distant days] did not allow a people [to arise].
. . . . . her feet . . . . . .

Since distant days did not allow a people [to arise].
14/15 . . . . when will she arise ?
Since distant days did not allow a people to arise.
Ishtar when will she arise ?

Since distant days did not allow a people to arise.
In heaven, she alone is a herald; in the earth, she alone is lofty.
Since distant days, when will she arise ?
In heaven, she alone is great; in the earth she alone is lofty.

Since distant days, when will she arise ?
Lamentation in a clean place . . . . . .
Since distant days, when will she arise ?

For the catch line see the following hymn.

Colophon.

[Fifth] excerpt of the series URU ḪUL-A-GE: not complete: to repeat the [copy of the long tablet of]
Belapaliddina son of Eabalaṭsuiqbi, son of Sinibni: by Eabalaṭsuiqbi son of
[the Kalū-priest] of Marduk. Babylon, eleventh month, seventeenth day of the 163d year, which is 226th year of Arsaces, King of (Babylon?).

NOTES

For Reisner's note of the interchange of obverse with reverse in copying, and the publication of the additional fragment, see Reisner, *Nachträge*, p. 155. The obverse of this tablet is clearly written, and furnishes a reliable text except where the tablet is broken.

Ll. 1/2. As is noted above, this line is similar to the catch line of No. 1 (Reisner, No. 56). šūpūtu, ideogram PA-UD-DU.

VR 21, 18 *a*, *b*. (. . . UD-DU) is to be supplied from this passage. —butuqtū: for the enclitic, interrogative particle, see *DAG.*, § 79 γ.

L. 6*b* is repeated in ll. 10*b*, 14*b*, and 18*b*. With our present knowledge of Sumerian, it is doubtful whether ll. 7*b*, 11*b*, and 15*b* are to be regarded as the Babylonian translation. The scribe may have composed a new Babylonian half line to avoid the fourfold repetition.

Ll. 6/7. The usual ideogram for aḫulap is A. — The meaning of lā(?) lu(?)-'-mu(?) is not clear.

Ll. 10/11. The ideogram for niši is perhaps A since Br. 11326 = amēlūti. — i-maḫ-ḫi perhaps corresponds to UD-DU (Br. 7879), and i-ba-aš(?)-še(?)e to ME-A (Br. 10459). A break in the text makes the reading of še uncertain, but two horizontal wedges are faintly to be seen, making the last sign e.

Ll. 14/15. bēlissa for bēlitsa for bēlitša.

L. 10*a*. E-anna, Ishtar's temple in Erech.

L. 13*b*. Reisner has copied i-nu-uš-ša-an. AN, however, is considerably broken so that this reading is very uncertain. The form requires either aspiration ( ) or the syllable am ( ). From the wedges now remaining, it was impossible to determine which it was.

L. 14*a*. For the reading Ḫallab see Jensen, *KB.*, III, p. 108[5] and Zimmern, *ZA.*, III, p. 97.

L. 16*a*. Ḫarsagkalama, i. e., Mountain of the land. According to Hommel (*Grundriss*, p. 339) about fourteen kilometers east of Babylon.

L. 18. Ē-TUR-KALAM-MA, i. e., House of the court of the land. Probably the name of Ishtar's temple in Ḫarsagkalama. (Cf. Jastrow, *Religion*, p. 311, note.)

L. 28. akkulu. The restoration of [BI]L (if that is correct) making the ideogram [BI]L-UŠ-SA and the context demand such a meaning as "brand," "firebrand." It is probably a derivative of ḳalū.

L. 30. el for eli like an for ana in *KB.*, VI[1], 34:13.

L. 35. arabū (in Meissner, *Supplement*, 15*b*, *Nachträge*, 104*a*) explained by iṣṣur meḫu, i. e., storm-bird.

Rev. The reverse is a lamentation.

L. 4. UD-DAL-LI-NA = (Reisner, No. 53, p. 96, ll. 14/15) ki-ma ša ūmē(-me) ul-lu-tim, or *ibid.*, p. 97, ll. 48/49 = ša ina

ūmē(-me) ul-lu-ti. L. 4*b* may possibly be restored [um]-ma-an la [u-ša-at-bi].

L. 20. na-ba(?)-at, Perm. 3 fem. sg. Ideog. DIL-BAD-DU as in IV R. 27, 23 *a* (Br. 42), or is it BAD-DU alone? For Ishtar as "Verkündigerin" see Zimmern, *KAT.*[3], 424 ff.

L. 23. [ma]-ḫa-at(?), Perm. 3 fem. sg. from maḫḫu, also written maḫu.

Ll. 25/26. Although l. 25 is much broken, the parallel passage (K. 2004, obv. 25 in *BA.*, V, p. 534) shows that GIS-AKKIL is to be supplied, which in Babylonian = ikkil ina ašri ellim, i. e., Lamentation in a clean place. ašru ellu is explained by Zimmern (*Beiträge z. Kenntniss d. Baby. Relig., Šurpu*, p. 59, note to l. 165) following Haupt, "als euphemistischer Bezeichnung für die Wüste, entsprechend hebr. מקום פהור."

L. 33. It is possible that the month Addaru is meant, since the sign šu has the value adāru (B 10824), but it is much more probable that the scribe meant to write XI (𒌋). The eleventh month is Shabātu. KAN as sign of the genitive and variant for GE, see Hommel, *Sum. Lesest.*, p. 142.

No. 5

Series: URU ḪUL-A-GE

VA.Th. 159+207+301+317+367+587+2180+2187+3 Fragm. (Reisner, No. 53, pp. 96–99).

Obverse.

[ina a-mat ^{ilu}Bēl u ^{ilu}] Bēlti-ia liš-lim
SAG-PI(?) SAG I-IM GIN-NA-NAM ME-RI ME GAR(?) NA [NAM(?)]
: ki-la(?)-al-lu-ni-ma(?)
ga-ga-da-tu ni(?)-ši(?)-it(?) š[e-p]a ni-ir-bi
SAG-V-KAM GIŠ-SUG MUŠ-E-GAL-ÀM MU-UN-LAḪ . . . . .
ḫa-mu-uš-ta ina a-pa-ra-tu mu(?)-ni(?)-šu ra-mi a . . . . . bu
NIN MU ENGUR-RA-GE(?) . . . . RA GA KU . . . . ḪU MU-RA-NI-SU-UB
ina [id]-lu ù(?) ar . . . . . .
ZA-E IDE-BAR-RA . . . . . A-BA MU-UN-PAD-DE-NAM
ka-a-ti . . . . . man-nu i-mur-ki-[ma]
KI-EL DIMMER-ŠEŠ-KI IDE-[BAR]-RA . . . . . RI MU-RA-NI-SU-UB
ZA-E IDE-BAR-RA A-BA MU-UN-PAD-DE-NA[M]
UD-DAM AL . . . . . ḪUL NE-MU-DA-AN-ZU
. . . . . li . . . .
UD-[D]AL-LI-NA AL [DE-DE(?)] NE-IM[-MA(?)-AB] . . . . GA
ki-ma ša ūmē(-me) ul-lu-tim li . . . . . .
DIMMER NINI AL . . . . . E NE-MU-DA-[AN]-ZU
UD-DAL-LI-NA AL DE-DE NE-IM . . . . . GA

	AN-NA ḪU ÁŠ	GA-AN-GI-GI-NE-EN
	ina e-diš-ši-šu [iṣ-ṣu-ra?]	li-id-di(?)-nu
20	ENGUR-RA ḪA ÁŠ TAḪ	GA-AN GI-GI-NE-[E]N
	AMA MU-GIG-IB	ŠUL AL(?) KU A GIN
		ša ana ed-li(?) . . . ana-ku
	UD-DAL-LI-[NA	PA] NU-UD-DU-A GIN
		ul šú [-pu-tu-u ana-k]u
25	NINI(?)	ŠUL(?)] AL(?) KU A GIN
	UD-[DAL LI-NA]	PA-NU-UD-DU-A GIN
	SIG MA [	] . . . . .
	. . [	] . . . . . [ ]
	UD-[DAL-LI-NA	PA]-NU-[UD-DU]-A [G]IN
30	DIMMER [	]RA
	[	] GIN
	(Traces of 11 lines)	
43	DIMMER . . . . NE(?)-ŠI . . . MAḪ(?)EN-NA [ ]	
	UD-DAL-LI-NA	AMA MU-NU-UN [ ]
45	A-ŠA(?)-LAM: i-na-an-na	MU-UN-NA-RA-UD-DU-E-NE . .
	UD-DAL-LI-NA	ŠAG-MI-A-MU: ša be-lit(?) d[a-miq-ti-ia]
	LUL(?)-DAM-NA	AZAG DIMMER NINI AZAG: el-li-tum ilu [Ištar]
	UD-DAL-LI-NA	KUR-RA SIG-GA GIN-ME-[EN]
	ša ina ūmē(-me) ul-lu-ti	ina ma-a-ti šú-tu-rat ana-k[u]
50	DIMMER NINI	KUR-RA SIG-GA GIN-[ME-EN]
	UD-DAL-LI-NA	KUR-KUR-RA SIG-GA GIN-ME-[EN]
	DIMMER NINI	KUR-KUR-RA SIG-GA GIN-M[E-EN]
	UD-DAL-LI-NA	BARA-GA SIG-GA GIN-M[E-EN]
	DIMMER NINI	BARA-GA SIG-GA GIN-M[E-EN]
55	UD-DAL-LI-NA	BARA-BARA-GA SIG-GA GIN-[ME-EN]
	DIMMER NINI	BARA-BARA-GA SIG-GA GIN-M[E-EN]
	UD-DAL-LI-NA	BARA AZAG(?) BARA AZAG(?) . . . SIGGA GIN-M[E-EN]

	MU-GIG-IB MU-GIG-IB	MA LA-MU-NA-NAM
60		mal(?) la-li-ia-ma
	GAŠAN DÍM-ME-IR AZAG NIGIN-MAR(?)-RA(?) GA-GA	MA LA-MU-NA-NAM
	GAŠAN ḪAR-SAG-KALAM-MA	MA LA-MU-NA-NAM
	GAŠAN Ē-TUR-KALAM-MA	MA LA-MU-NA-NAM
	GAŠAN TIN-TIR^{KI}-RA	MA LA-MU-NA-NAM
65	DIM-GUL TIN-TIR(?) KI	MA LA-MU-NA-NAM
	MA LA-MU-NA-NAM	[ ]
	-MU-NA-NAM	GAŠ MU-UN-NAG-A-[NA]
	ana maš-ta-ki-ia-a-ma	ša ši-ka-ri maš-tu-[ú]
	GAŠ MU-UN-NAG-A-NA	. . . . . ši(?)-kar: . . -bi-la-ta
70	UD-DA ŠI ŠAG-GA	[ḪE]-NE-EN-MA-AL

ūmu(-mu) n[a]-piš-ti ina libbi(-bi) . . . . . li-ib-ši
KI-TA BAR-RI SIG-GA [ḪE . . .] NE-EN-MA-AL
šap-liš pi-rit-ti . . . . . li-ib-ši
AN-TA A-NUN-NA GU NE . . . . IB-BI
75 e-liš ḫar(?)-da-tum a-mat i-[qa]b(?)-bi
UTUK Ē-A ZA-E MAḪ ME-EN MU-LU NU MU-DA-SA
at-ta ṣi-rat man-nu ul i-ša-an-na-an-ka

NE ŠE-IB Ē-TUR-KALAM-MA KI NE EN-GI-G[I]

[K]I ŠU BI-IM BALAG-GU [ ]

Reverse.

AN SUD UD-DA-ÁM BIL-DIM SAR
KI-TA ZA-E-ŠI-IN-GA-ME-[EN-NE(?)]
nu-úr šamē(-e) ša ki-ma i-ša-a-tú ina ma-a-tim nap-ḫat at-ti-ma
MU-GIG-IB KI-A GUB-BA ZU-[NE]
iš-ta-rit ina irṣitim(-tim) ina ú-zu-uz-zu-[ki]
5 KI-DIM LAB-BA ZA-E-ŠI-IN-G[A-ME-EN-]NA
ša [ki-ma ir]-ṣi-tim šú-tu-qa-tum at-ti-ma
ZA-E SILA ZI-DA ŠU-ÀM-MI-NI-[IB-S]AR-SAR
ka-a-šú su-li-[e kit-]tum i-kar-rab-ki
Ē MU-[LU]-E TUR-TUR-RA-ZU-NE
10 ana bīt a-we-lim ina e-ri-bi-ka
UR-BAR-RA ŠÚ-TI-A GIN-A-GIN
bar-ba-ri ša ana li-ki-e bu-ḫa-di šú-lu-ki at-ta
UR-MAḪ ŠAG-GIN-TA GIN-A-GIN
ni-e-šu ša ina qir-bi-e-ti it-ta-na-al-la-ku a[t-ta]
15 UD-DA MUL KI-EL AN-NA Ḫ[É-G]UR-[RA]
ūmu(-mu) ar-[da]-tum ú-su-um šamē(-e)
KI-EL DIMMER NINI AN-NA
ar-da-tum ilu Iš-tar
TE-DE-LAL ŠUB-LAL AN-NA
20 ša šú-kut-ti šú-bi-i šak-na-at
AG-Ú-ÁŠ DIMMER BABBAR-RA AN-NA
ta-lim-ti ilu Šamaš
MU-NI-ŠÙ GUB-BA ÁŠ GUB-GUB-BA
ana šú-ta-bu-lu te-ri-e-tú az-za-az [gi]t-ma-liš az-za-zu
25 A-A-MU DIMMER EN-ZU-NA-RA MU-
NI-ŠÙ GUB-BA ÁŠ GUB-GUB-BA
ana a-bi-ia ilu Sin ana
ŠEŠ-MU DIMMER BABBAR-RA MU-
NI-ŠÙ GUB-BA ÁŠ GUB-GUB-BA
ana a-ḫi-ia ilu Šamaš ana
MA-RA BABBAR-SAR-RA MU-UN-
NA-GUB-BA MU-NI-ŠÙ GUB-BA ÁŠ GUB-GUB-BA

30 ša ia-a-ši Na-an-na-ri ul[-zi-iz-za-an-n]i ana
MU-GI-GI-IR-RA-GE M[U-NI-ŠÙ
GUB-BA AŠ GUB]-GUB-BA
ina šamē[(-e) id-di-šú-ti ana]

EL-LU AR-RI-MU A[R-RI-]MU
35 ina ri-ša-a-ti ta-na-da-tu-ú-a ta-na-da-[tu-ú-a]
A-Ù-LI-LI MU-GIG-IB MU-LU AN-NA ŠI-IM-[GIN]
ina ri-ša-a-tum iš-ta-ri-tum ana-ku ša-ki-iš al-la[k]
GAŠAN AN-NA AN-NA AN USAN-NA [GIN]
ilu Ištar i-lat ši-mi-tan ana-ku
40 GAŠAN AN-NA AN-NA UD-ZAL-LA GIN
ilu Ištar [i]-lat še-ri-e-tú ana-ku
GAŠAN AN-NA SI-GAR AZAG TAG-
TAG-MU AR-RI-MU
ilu Iš-tar pi-ta-at ši-gar šamē(-e) el-[lu-]tim ta-na-da-tu-ú-a
AN AL-DUB KI AL-SIG AR
45 šamē(-e) ú-rab-bi irṣitim(-tim) ú-nar-ra-aṭ

AN AL-DUB-DUB KI AL-SIG-SIG AR
mu-rib-bat šamē(-e) mu-nar-ri-ṭa-at irṣitim(-tim) ”
UL-ḪE-ŠÙ-MU SAR KUR-KUR-RA
ZAG-GIN MU-BI ÁR-RI-MU
ša ina šú-pu-uk šamē(-e) nap-ḫa-tum ina da-ád-me zi-kir-šu
šú-pu-u ”
50 UŠUM-GAL AN-NA-GE NIM-MA KI
ḪÚ-BU-ÚR-RA ḪA-BA-AB AR
šar-rat šamē(-e) e-liš u šap-liš liq-qa-ba-a
KUR-KUR-RA UR-BI NE-IB-SIG-SIG-GI AR
ša-di-i iš-te-niš a-sap-pan
KUR-KUR-RA BAD-GAL-BI ME-EN
ZA-E GIŠ SI-MAR-BI ME-EN AR
55 šá šá-di-i du-ur-šu-nu ra-bu-ú ana-ku ši-gar-šu-nu ana-ku

ŠÀ-ZU ḪE-EN KU-MAL BAR-ZU ḪE-EN ŠĒ-NE
libba(-ba)-ka li-nu-uḫ ka-bit-ta-ka lip-šaḫ
UMUN DIMMER GAL-E ŠÀ-ZU ḪE-EN KU-MAL
60 UMUN KUR GAL DIMMER MU-UL-LIL BAR-ZU
MU-GIG-IB GAŠAN AN-NA ŠÀ-ZU
NIN GAŠAN AN-NA BAR-ZU
65 NIN GAŠAN Ē-AN-NA ŠÀ-ZU
GAŠAN KI UNUG KI-GA BAR-ZU
GAŠAN KI ḪALLABI KI ŠÀ-ZU
GAŠAN ḪAR-SAG-KALAM-MA BAR-ZU
GAŠAN Ē-TUR-KALAM-MA ŠÀ-ZU
70 GAŠAN TIN-TIR KI-RA BAR-ZU

GAŠAN-MU DIMMER NA-NA-A ŠÀ-ZU
GAŠAN Ē-A GAŠAN DÍM-ME-IR-E-NE BAR-ZU ḪE-EN-ŠĒ-NE

ER-ŠEM-MA DIMMIR NINI KAN

ER-ŠEM-MA URU ḪUL-A-GE ša ilu Ištar

[ ] ša ilu Ištar [ ]

nis-ḫi VI-ú URU ḪUL-A-GE gamru duppu giṭṭu m ilu Bēl-apal-iddina
aplu ša m ilu Ea-balāṭ-su-iqbi m ilu Sin-ibni qāti m ilu Ea-balāṭ-su-iqbi

TRANSLATION

For the translation of the first seven lines, see the Notes.

Thou bright(?) one who has seen thee?
10' Maid of Sin, bright(?) one . . . . . lofty.
Thou bright(?) one who has seen thee?
Day of . . . . . may it . . . . . .
14/15 As in far off days may . . . . . .
Ishtar . . . . . may . . . . . .
As in far off days may . . . . . .
In heaven a bird alone(?) may they give(?!)
20 In the sea a fish alone may they give(?!)

Ishtar speaks.

Mother Ishtar who to the man . . am I.
As in former days, am I not resplendent?
25 Ishtar(?) [ ] who to the man . . . am I.
As in former days [ ] am I not resplendent?
Gracious(?) [ ] . . . . . .
. . . [ ] . . . . . [ ]
29 As in former days am I not resplendent?
(Traces of 11 lines)
43 Lofty goddess . . . . . [ ]
Who in far off days mother . . . [ ]
45 Now she comes forth(?)
Who in far off days gracious lady(?)
Mighty(?) lady(?) bright Ishtar(?)
The one who in far off days, in the land was glorious, am I.
50 Ishtar, glorious in the land, am I.
The one who in far off days, in the lands was glorious, am I.
Ishtar (who) in the lands was glorious, am I.
The one who in far off days, in the sanctuary was glorious, am I.
Ishtar (who) in the sanctuary was glorious, am I.
55 The one who in far off days, in the sanctuaries was glorious, am I.
Ishtar (who) in the sanctuaries was glorious, am I.
The one who in far off days, in the clean sanctuary, in the clean sanctuary was glorious, am I.

60 Goddess, goddess in(?) my abundance.

Mistress, bright goddess of NIGIN-MAR-RA in(?) my abundance.
Mistress of Ḫarsagkalama in(?) my abundance.
Mistress of E-turkalama in(?) my abundance.
Mistress of Babylon in(?) my abundance.
Pillar of Babylon in(?) my abundance.
In(?) my abundance [ ].
In my chamber of wine (is) the goblet
Of wine is the goblet . . . . . .

Priest speaks.

Day of life. may it be therein.
Below, may my(?) awe(?) be
Above, fear(?) speaks(?) the word.
Watcher over the house, thou art lofty, who is equal to thee?

Prayer that the brick(-structure) of E-tur-kalamma may be restored.

. . . . . with the drum.

Reverse.

Light of heaven, which arises over the land like fire, art thou.
Goddess, when thou standest over the earth
Glorious like the earth, art thou.
Thee—ways of truth render homage, to thee.

When thou enterest a human dwelling
A leopard(?) going in search of a lamb as prey, art thou.
A lion roving about the fields, art thou.

Day! maid! ornament of heaven!
Maid! Ishtar! ornament of heaven!
Set with the splendor of a jewel, ornament of heaven!
Sister of Šamaš ornament of heaven!

Ishtar speaks.

To give portents in fulness I stand, consummate I stand.
Beside my father Sin, to give portents in fulness I stand, consummate I stand.
Beside my brother Šamaš, to give portents in fulness I stand, consummate I stand.
As for me, my father Nannaru has established me (etc.).
In the bright heavens (etc.).

Amid shouts of joy, that is my glory, that is my glory.
Amid shouts of joy, I, the goddess, take my exalted way.
Ishtar, the goddess of the evening, am I.
Ishtar, the goddess of the morning, am I.
Ishtar, who opens the lock of the bright heavens, that is my glory.

The heavens I extinguish, the earth I cause to quake, that is my glory.
The extinguisher of the heavens, the one who causes the earth to quake, that is my glory.
The one who arises from heaven's dam, whose name is bright in the land, that is my glory.
"Queen of heaven" above and below may be proclaimed, that is my glory.
The mountain, altogether, I lay low; that is my glory.
The great wall of the mountains am I, their great bolt am I; that is my glory.

Priest speaks.

May thy heart be pacified, thy spirit soothed.
Lord, Anu, the great, may thy heart be pacified.
Lord, Great-mountain, Bel, may thy spirit be soothed.
Goddess, mistress of heaven, may thy heart be pacified.
Lady, mistress of heaven, may thy spirit be soothed.
Lady, mistress of E-anna, may thy heart be pacified.
Mistress of Erech, may thy spirit be soothed.
Mistress of Hallab, may thy heart be pacified.
Mistress of Harsagkalama, may thy spirit be soothed.
Mistress of E-turkalama, may thy heart be pacified.
Mistress of Babylon, may thy spirit be soothed.
My Mistress Nana, may thy heart be pacified.
Mistress of "the house," mistress of the gods, may thy spirit be soothed.

Dirge . . . . of Ishtar.

Dirge . . . . of the city of destruction of Ishtar.

. . . . . of Ishtar.
Sixth excerpt of the series URU ḪUL-A-GE: complete: the long tablet of Belapaliddina
son of Eabalaṭsuiqbi (of) Sin-ibin: by Eabalaṭsuiqbi.

NOTES

The catch line as given in No. 4 (Reisner, No. 55) offers the following variants: SAG-ME-ME-SAG for SAG-PI(?)-SAG of this tablet, if indeed it is not PI in both cases. On the former traces of NAM are preserved at the end of the line, and it renders the reading ki-la-al-lu-ni-ma certain, although on the whole it is not so well preserved as this tablet. In l. 3 of No. 4 the sign TI is written after ID, followed by ŠE-PA. A translation of the first five lines is impossible, but the following suggestions are offered: ga-ga-da-tu, plural of qaqqadu, head, although the usual form

is qaqqadē. Different plural formations are, of course, common, e. g., kultarē and kultārāti, plurals of kultāru. It corresponds to SAG-PI-SAG, respectively SAG-ME-ME-SAG in Sumerian.—ni-ši-it (?) probably comes from the root נשׂא: ideogram is GAR.—še-pi, foot, corresponds to ME-RI in Sumerian, which is dialect for GIR, its common ideogram.

Ll. 4/5. ḫa-mu-uš-ta is the ordinal number, fifth, and corresponds to SAG-V-KAN in Sumerian. It might be the name of a weapon. Compare the weapon GIS KU-SAG-NINNU-MU in K 38: 12/14 (Hrozný's *Ninrag*, p. 14), which had seven heads.—aparātu = reed plot, marsh, plural of apparu. The plural apparē is also common. Here written with only one p and in K. 2875, obv. 8 (*BA.*, V, p. 533) ip-pa-ra. The usual ideogram is GI-ZUG. Here it is GIŠ-ZUG and in K 2875:8, GI-LI.

L. 45. The ideogram for inanna is not known, as far as I know. Reisner has copied A-RA?-LAM. Although the second sign of the ideogram is broken, I think it is not RA, but rather ŠA or DA. Inanna is used in contrast to ina ūmē ullūti, i. e., now in contrast to the remote past. Only this may be said of MU-UN-NA-RA-UD-DU-E-NE. MU-UN-NA-RA is a verbal prefix. The use of RA shows that it is a verb of motion (*ASKT.*, p. 138, § 6); UD-DU is the ideogram. E-NE shows that the verb is 3 per. sing., which must be in the present tense with inanna. The most usual meaning of UD-DU is aṣū, to go out. inanna uṣṣi "now she comes forth" would be a possible rendering of the Sumerian.

L. 60 may be read: bīt la-li-i̯a-ma, house of my abundance; or more probably mal la-li-i̯a-ma, in(?) my abundance. The ideogram in question is MA or BA. la-li corresponds to LA, i̯a to MU. The use of NA-NAM as a nominal suffix in Sumerian is not clear.

L. 61*a* is to be supplied from Reisner, p. 93:10.

L. 65. For DIM-GUL and its Semitic equivalent tarkullu, in its cosmic significance, cf. Jensen in *KB.*, VI, 493 ff.

L. 68*a*. Reisner must have accidentally omitted a-ma, as it stands plainly written on the tablet. For the enclitic particle of emphasis and its influence on the tone, see *DAG.*, § 79*a* and § 53*d*, respectively (2te Auf., § 107*a* and § 66*d*).

L. 69. The first sign of this line is broken, but the remains of two beginning wedges can be seen. Therefore KAS and not GAŠAN. The first half of l. 69 seems to be Sumerian, the

second half Babylonian. It suggests ši-kar with some form of בלל, to mix, i. e., mixed wine. But the remaining wedges do not favor the reading ŠI, and the wedges of separation are usually used between Sumerian and Semitic words, although they are sometimes used to separate variant readings.

L. 71. ūmu napišti, "day of my(?) life," is very strange. So far as I know there is nothing to compare with it in Babylonian literature. ŠI is dialect for ZI.

Ll. 73/75. pi-qit-ti and ar-da-tum (Vir. 1866[I], 11462[I]) are possible readings, but pi-rit-ti, "Schrecken" (Meis., *Sup.*, p. 77*b*) and ḫar-da-tum, "fear" (cf. חִרְדָּה) seem more probable.

L. 79. (Br. 821) means ikribu (*DHB.*, 351), "Huldigung, Gebet."—ŠE-IB (B. 7492) is libittu, "Backstein(bau)"—E-turkalama: Ishtar's temple in Ḫarsagkalama.—KI-NE-EN-GI-GI = ana ašrišu turru.

L. 81. The sign to be supplied is KI, according to Reisner, p. 47, rev. 27. The second sign is ŠU rather than BAR, according to my copy. Compare Reisner, p. 47, rev. 27, and *ibid.*, p. 102, 47. In IV R. 23 I, obv. col. ii, 9, col. iv, rev. 23 and *ibid.*, col. iii, rev. 23, ŠU is clearly written. KI-ŠU-BI-IM and DUB-KA are probably names of musical instruments used to accompany the chanting of the hymn.

Rev. With the reverse a new division of the hymn begins, which is so complete as to have been used independently. This is shown by the existence of a duplicate of the reverse (Sm. 954), found in the library of Asurbanipal. It is published by Delitzsch in *AL.*[3], pp. 134–36, and by Hommel with transliteration of the Sumerian in his *Sumer. Lesest.*, pp. 125 ff. The variations in readings have been noted by Banks, *Sumerisch-babylonische Hymnen*, and are therefore not given here. The insertion by Reisner of ll. 59, 61, and 63 has been mentioned in the introduction. For the sake of convenience in reference, I have kept the numbering of the lines as given by Reisner. A complete transliteration and translation is given by Banks, *ibid.*, pp. 26–31 and by Jeremias, *Izdubar-Nimrod*, pp. 61 ff.; ll. 1–22 are translated by Jastrow in *Relig. of Babyl. and Assyr.*, Eng. ed., p. 310, German ed., I, 530 f., ll. 23, 34–55 are translated by Zimmern in *Babyl. Hymnen und Gebete*, p. 22.

L. 2. i-ša-a-tú is written on the tablet; not i-ša-tú.

VITA

I was born in New Vienna, Ohio, June 17, 1876, and received my preparatory education in the public schools of New Vienna and Richmond, Indiana. I entered Earlham College in 1893, from which I was graduated in 1896.

From 1897 to 1900 I held a Foundation Scholarship in Bryn Mawr College, and from 1900 to 1901 a Graduate Scholarship. In 1901 I published "A Supplement to Brünnow's Classified List of Cuneiform Ideographs" in the *Journal of the American Oriental Society*, Vol. XXII. From 1901 to 1903 I held a Fellowship in Semitic Languages at the University of Pennsylvania, and in 1904–6 I studied at the University of Leipzig.

My studies at Bryn Mawr College were carried on under Professor George A. Barton; at the University of Pennsylvania, under Professors Albert T. Clay and Morris Jastrow; at Leipzig, under Professors Heinrich Zimmern, August Fischer, Hans Stumme, Rudolph Kittel, and Georg Steindorff.

My oral examination for the degree of Doctor of Philosophy was held at Bryn Mawr, June 4, 1906; my major subject was Assyrian; first minor, Hebrew and Arabic; second minor, Egyptian.

An expression of deep gratitude is due to all of my instructors, and especially to Professor Barton, under whose influence my interest in Semitic languages was first awakened, and who has given me constant encouragement; to Professor Clay for his careful instruction, and to Professor Zimmern for his help and kindness.

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